

# THE CARMELITE

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CUT BY RALPH CHESSE

## *May Song: by Dora Hagemeyer*

*I don't care  
if the world's all wrong  
it's Maytime!  
it's pretty Maytime!*

*The fields are green  
and the lambs are prancing  
age wouldn't come  
if we kept on dancing  
in Maytime!  
in happy Maytime!*

*The pigweed blooms  
by the garden fence  
I'll sell you a fiddle  
for eighteen pence  
and kiss your lips  
so they won't talk sense  
in Maytime!  
in merry Maytime!*



## Carmel News

### ALL WORK, NO POETRY, AT NEXT COUNCIL MEETING

The reorganized City Council will face an evening of labor at its next session, Wednesday, May seventh. A number of important issues are slated to come up for consideration.

The firm of Clayton, Starks & Clayton are expected to report on their audit of city accounts, dating from 1926, and at the same time submit proposals for reorganizing the bookkeeping system of the various city offices.

Petitions brought over from the last meeting to be further considered are those of Miss Claribel Haydock, whose request to build a commercial garage at Sixth and Junipero has been tentatively approved, subject to objections; a petition from the owners of Hotel La Playa for re-classification of the hotel premises as business property; and third, a petition relative to the projected removal from the residence section to a San Carlos street location of wood-working machinery owned by M.J. Murphy, Inc. The Council will also consider enabling measures incident to the issuance of bonds for new fire equipment, as authorized in the recent election.

Herbert Heron's election necessitating an appointment to the advisory board, it is considered likely an announcement in this connection will be made at next week's meeting.

### RANDOM NEWS NOTES

The population of Carmel is 2,248, according to unofficial estimates. Population of the Carmel area is estimated at 3,500. Official totals of the census have not been announced.

\* \* \*

The July issue of "California Arts and Architecture" will contain nine photographs by Roger Sturtevant illustrating architectural details of Hotel La Ribera.

\* \* \*

Esther Bruton, of Monterey and Taos, is displaying a set of unusually fine screens in gold and silver at the Denny-Watrous Gallery.

\* \* \*

Gerald Hardy, quarter-finalist in the recent Northern California golf championship, and state amateur titlist, is entered in the first Club Championship of the Monterey Peninsula Country Club, the qualifying round of which starts at the dunes links next Saturday.

### MEETING OF MUSIC SOCIETY BOARD

On Monday evening at the residence of Mrs. Paul Flanders, the Board of Directors of the Carmel Music Society met in executive session. The financial report for the year, submitted by Dr. R. A. Kocher, treasurer, was accepted with approbation by the board. The sense of the meeting was that the report showed a successful and brilliant season, and appreciation was expressed to the patrons and contributors whose generosity pays the deficits which are inevitable with the bringing of the greatest artists to a theatre with a small seating capacity and limited audience. President Dene Denny pointed out that in view of the general depression felt throughout the country in concert receipts that the Carmel season was especially and unusually successful.

A nominating committee with Mrs. John O'Shea as chairman was appointed to nominate directors for the ensuing year, the directors to be elected at the annual meeting of the society which will be held on May twenty-sixth, Monday evening, and to which all season-ticket holders, associate members, contributors and patrons are invited.

### WELCOMING THE NEW BANK

A welcoming Carmel crowd was met and shown through the new Dolores street building of the Monterey County Trust & Savings Bank by directors and associates of the institution at last Saturday evening's formal opening.

Visitors admired the imposing interior of the structure, which was liberally decorated with flowers—good-will offerings from the community at large—and wandered from department to department, inspecting everything from the cashier's cage to the vault at the rear. Mr. J. E. Abernethy, Carmel manager, was kept busy shaking the hands of friends, prospective depositors—and perchance, a hopeful borrower or two.

It was estimated that two thousand people visited the bank during its three-hour opening.

### TRAGIC END TO MINOR CASE

Supposedly despondent over his recent arrest on a charge of reckless driving, a third offense which resulted in the suspension of his driving license, C. M. Webster, a carpenter living at Tenth and Mission, committed suicide Tuesday morning.

Funeral services will be held today in Pacific Grove.

THE CARMELITE, MAY 1, 1930

### IMPROVEMENTS IN MAIL SERVICE

Changes in the mail service are to be inaugurated at Carmel post office on July first.

As from that date, there will be three outgoing and three incoming mails daily instead of the present two. The new schedule will be:

Outgoing—7:40, 11:00, 5:40.

Incoming—(Leave Monterey)—8:35, 12:10, 6:35 p.m.

Postmaster W. L. Overstreet anticipates heavy use of the eleven o'clock closing and expects that it will relieve the hitherto most-used evening mail. The third closing may involve addition of another clerk to the local staff.

George Branch of Salinas was recently awarded a five-year contract for transport of mails between Carmel-Pebble Beach and Monterey. The contract, held for ten years by Fred Wermuth, went to Branch as a result of his low bid of \$2,278 a year.

### MONDAY NIGHT FIRE IN THE BUSINESS ZONE

Fire of undetermined origin severely damaged the building and stock of the "Boots" shoe shop on Dolores street last Monday night about eleven-thirty.

Prompt action by the fire department averted what might have been a serious down-town fire, since the store, owned by Mrs. Mary Dummage and occupied by Alex Gibson, is of frame construction and is situated in the center of the business zone. The volunteer firemen deserve credit for extinguishing the fire within a very few minutes after the alarm was sounded, and for using chemicals instead of the hose line in an effort to minimize damage to the stock, which carried no insurance.

People who know Alex Gibson know that he has worked hard to establish his business. He can ill afford the loss he has sustained.

### FIRE DEPARTMENT MEETING

The volunteer fire department meets tonight to install officers elected at the annual general meeting.

Fire Chief Robert Leidig and Assistant Chief Littlefield were in San Francisco last week visiting bay city firemen. They received expert advice concerning latest developments in fire-fighting apparatus, with particular reference to the needs of Carmel.



## THE MERRIE MONTH OF MAY

By ANNA MAE BAER

An Olde English May Festival will be presented by Sunset School tomorrow (Friday) at two o'clock. The festival has been planned for the entertainment of all who wish to attend as well as for the enjoyment and education of the children who participate.

In this attempt to revive a part of the Elizabethan Age, the festival is presented in the simple medieval spirit of reverence mingled with broad humor, which to the modern mind seems quaint to the point of disedification. But if the audience is to take the festival in the spirit in which it was written, it must surrender itself to being both edified and amused by the same performance; not disedified because amused, nor dull because edified.

### The Story:

Queen Elizabeth, accompanied by Sir Walter Raleigh and ladies and gentlemen of the Court, starts on her way to Sherwood Forest to celebrate the May Day. Her presence in the forest suddenly frightens a crowd of merry-makers who are gathering together to crown their May Queen and to join in singing, dancing and games. At the bidding of Queen Elizabeth the villagers continue with their fun for her entertainment.

### The Program:

Trumpeters' Call  
Entrance of Queen Elizabeth and Court  
Entrance of Villagers and their Queen of the May  
Ancient Fiddle Tunes and Ballads  
"Come Lasses and Lads"  
"Begone Dull Care"  
"Robin Hood"  
"Strawberry Faire"  
"The Frog and the Mouse"  
"The King's Highway"  
"The Jolly Miller"  
"Cock-a-Doodle Doo"  
"Sumer is Icumen in" (thirteenth century.  
Selinger's Round.

An affair as elaborate as the May Festival has necessitated effort on the part of all concerned—the children, teachers and parents. A number of the mothers graciously assisted in the making of the costumes. Special thanks are due the Room Mothers, with Mrs. Vera Peck Millis in charge; Mrs. Louis Levinson, Mrs. Howard Hatton, Mrs. Cecil Haskell, Mrs. E. Littlefield, Mrs. George Coblentz, Mrs. A. Meckenstock, Mrs. Chester Hare, Mrs. John Chrichton, Mrs. Everett Smith, Mrs. Herman Levinson and Mrs. Lita Bathen.

## FINAL MEETING OF THE THE HIGH SCHOOL P.-T. A.

The Parent-Teachers Association of the Monterey Union High School will meet on Thursday evening, May eighth, at eight o'clock, in the high school library. This will be the last meeting of the school year and there is promised a very interesting program, in charge of the Educational Committee, Mr. Frisbee chairman.

The main topic for discussion will be the Smith-Hughes Plan for vocational education. Mr. Frisbee will explain this plan and will tell of its advantages and disadvantages. He will also explain what conditions must be met in order to be privileged to work under it. Other aspects of vocational guidance will also be discussed, particularly as they apply to our own local problems.

These meetings are planned to give the parents a better understanding of the work which the school is doing and of the problems which the school has to meet. Vocational education is one of the most vital of these problems, and should be more widely understood by the parents and community. It is hoped that many will show their interest by attending next Thursday evening's meeting.

## FOREST THEATRE

Meeting at Pine Inn yesterday, the board of directors of the Forest Theatre continued their discussion of plans for the season.

The play to be produced in place of "Pierre of the Plains," now definitely abandoned, will be announced next week.

Plans for the production of "The God of Gods," on July fourth and fifth, remain unchanged.

## CARMEL WOMAN'S CLUB

### CALENDAR FOR MAY

5th—Monthly meeting at Pine Inn, 2:30.  
6th—Bridge Section.  
7th—Book Section, 10:00.  
8th—Garden Section. home of Mrs. Maurice Wilde, North Monte Verde.  
14th—Current Events.  
19th—Book Section.

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**JONNY—"ER KANN SPIELEN  
GROSSE SAXOPHONE!"**

"Jonny Smoker, Jonny Smoker" with all his musical versatility, was not more gifted than the impudent, brazen riotous, jazzing "Jonny" of Krenek's "Jonny Spielt Auf," which is to have an operalogue in the Denny-Watrous Gallery this Saturday evening, May third, under the direction of Rudolphine Radil, prima donna soprano, assisted by John Teel, baritone, and Margaret Tilly, pianist.

Krenek's ultra-modern jazz opera, first produced in 1927, has attracted more amused interest and discussion than any other modern experiment in the opera form. A Cecho-Slovakian's idea of American jazz put into grand opera form and grand opera manner, the principals, represented by Miss Radil and John Teel, sing "shimmies," tangos, "blues," to a hilarious jazz orchestra impersonated by Margaret Tilly at the piano.

Rudolphine Radil is herself a Cecho-Slovakian, who has sung leading roles with her rich, magnificent soprano, in

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CUT BY HAZEL WATROUS

many of the larger European opera houses. The last year she became interested in presenting in condensed form the more interesting of the newer operas which so far have never had a hearing west of Chicago. "Jonny Spielt Auf" was thus given last year in Oakland. The Carmel performance is the second opportunity given the public to hear it. Interest has been shown in San Francisco regarding the event, and already telegraphic reservations of seats have been made. Redfern Mason, of the "Examiner," and Anna Cora Winchell, former music critic of the "Chronicle," have indicated their intention of coming down, and a group of music lovers will accompany Margaret Tilly.

**THE CARMELITE, MAY 1, 1930  
RUSSIA IN SONG  
AND DANCE**

Vasia Anikeeff, assisted by the Balalaika Orchestra of San Francisco, entertained Sunday evening at Carmel Playhouse.

Although Vasia Anikeeff has lived here for some time and was connected some years ago with the earlier Carmel group, we have not had many opportunities to become familiar with his beautiful singing. His voice is amazingly rich and vibrant, and is used with such restraint that his audience feels always the assurance of power to be called upon at will. It is seldom that a singer can impart to his audience such a sense of deep and quiet beauty. Vasia Anikeeff has grown out of the joy and suffering of the Russian people; his voice is their voice.

The Balalaika Orchestra is a group of five Russians whose vitality and power of entertainment was as surprising as it was refreshing. They carried the audience away with the pure joyousness of their folk-songs. They seemed to so thoroughly enjoy playing and singing that everyone else enjoyed it too. It was irresistible.

D. H.

**"SPREADEAGLE"**

The famous suppressed play, "Spreadeagle" will be given a dramatic reading at Carmel Playhouse by Ben Legere, actor and dramatic critic, on Saturday evening, May tenth. The play ran for more than a hundred nights in New York, beginning in April 1927, and aroused an immense amount of excitement and discussion. Playing nightly to capacity houses, it was suddenly withdrawn from the public. "Political expediency" was the mildest of the terms employed by reviewers to cover the case. Wall Street had held its thumbs down. The play was quietly strangled. It has never been sent out on the road.

Specifically, the play deals with the theme of war-mongering, and shows the Washington government trapped into war by a great corporation, whose unscrupulous agents have bought a diplomatic crisis as readily as they might buy other raw material. John Anderson, New York critic, wrote of it, "If it were as easy to incite peace as it is war 'Spreadeagle' would be an international disarmament conference."

Public and critics united in finding the drama as entertaining in treatment as it is pungent in theme. Silenced for the time being under an arrangement which causes the owners of the copyright to respond to intending producers in the cryptic phrase "Unavailable at present," the play is nevertheless finding its way to the Western public through manuscript readings such as Legere's.

**CARMEL PLAYHOUSE**

**SATURDAY  
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GERRISH**

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## WHEN TONY LUHAN SINGS

By ELLA YOUNG.

When Tony Luhan sings at the Carmel Playhouse on Sunday evening, the people of Carmel will have one of the rarest pleasures: a chance to hear a music that represents the very oldest American art; the kind of thing that one might cross a whole continent and an ocean to hear if one were interested in the history of song and rhythm.

Tony is a wonderful exponent of this ancient singing art, for he knows the very strange and antique songs of his people, the songs the young folk are beginning to lose and forget.

When I first heard this music in Taos, it reminded me of what is known about old Ireland and the earliest civilization there, because the whole communal and ceremonial life of the Indians is the same as it was in Taos a thousand years ago, and the very same as the ancient Gaelic civilization, and the ceremonial life was in Ireland a thousand years ago. And this made me feel that this Indian culture is international in its roots—that all cultures may possibly be the same in their beginnings.

I will always therefore be glad to think I had a chance to hear the music of this old and magical culture while it is still living. Here, as in the Irish traditional singing, it is a magical singing. It is not only that the songs are magical, but the voice itself has magic in it.

At first just the singing carries you away, so that you don't notice the variety and change of rhythm in the drum beat. These different drum beats are extremely subtle and beautiful, varying with the cadence and mood of the singer. The drum beat has the pulse of the earth and the water in it: it is the great natural rhythm of the earth and the blood of the singer—and it is one and the same.

## AFTER THE SINGING

By JO SCHOENINGER,

*Editor of The Carmelite Junior*

If you glance over one of the past copies of *The Carmelite Junior*, you will find an interview with Tony Luhan. Now this Indian is to give a performance of singing on Sunday, May fourth. He plans that the program will consist mainly of singing the Indian Tribal Songs. But after the singing, he may have something to interest the children even more. This is not certain, however, it is said that he may teach the children how to do a war dance, if they step up to the stage. He may also show them how to grind corn in a stone dish to the tune of an old corn grinding song.

## GERTRUDE GERRISH IN DANCE RECITAL

Carmel will be introduced on Saturday evening at Carmel Playhouse to the modern Continental dance form, with Gertrude Gerrish as its exponent. The personal charm and grace of this young artist are known to Carmel through her delightful playing in "The Princess Who Would Not Say Die" six years ago. In the intervening years Miss Gerrish has gone far along the road to fame as a dancer, particularly in the contemporary forms of dance best known to America in connection with the name of Mary Wigman and her school in Dresden. The striking and vigorous form is in sharpest possible contrast to the old school of softly waving arms and postures.

Speaking of Miss Gerrish's colorful San Francisco program, the "Chronicle" said, "The three Preludes of Gershwin were jazz in its highest form, a blend of savagery and ecstasy. 'Derision' and 'Hallucinations' were emotions put into movement with an almost terrifying intensity. In the rollicking Bauern-tanz her ease and lightness make for an irresistible gaiety." This entire program will be repeated in Carmel.

The music accompanying the dances is

itself of great interest and significance. Alden Carpenter, Schoenberg and other moderns are contrasted with the more rigid patterns of Bach and his followers.

To those who saw Kreuzsberg and Georgi, the German dancers who recently swept the West in a furore of approval, it is only necessary to say that the Gerrish programs are characterized by influences, both in music and movement, identical with those back of the foreign artists' performance.

The many Carmel friends of Gertrude Gerrish will be glad to welcome her return as a recognized artist, pioneer and prophet of a novel and vigorous art form, creating new and striking patterns of beauty.

Mrs. Florence Sharon Brown of Piedmont will open her Carmel home to entertain as week-end guests the members of the cast of "Jonny Spielt Auf," to be presented at the Denny-Watrous Gallery on Saturday evening. Miss Rudolphine Radil is an old friend of her hostess and of Willette Allen Smith.

\* \* \*

Edard G. Kuster is in Los Angeles to purchase new sound equipment for installation at the Golden Bough this fall.

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# CONTEMPORARY CREATIVE ARCHITECTURE

By PAULINE G. SCHINDLER

The exhibit of Contemporary Creative Architecture of California has just completed its premiere showing at the University of California in Los Angeles. This exhibit was under the auspices of the art department. Its finale was a symposium on Easter Sunday afternoon, at which a distinguished audience heard the following creative individuals speak:

Richard Neutra on "Why Not a Traditional Architecture?"

Kem Weber on "The Influence of National Environment on Design"

R. M. Schindler on "The Meaning and Implications of Modern Architecture."

The last speaker turned out to be the best of the lot. He uttered the central and basic idea with a clarity characteristic of his own architectural work.

The exhibit is truly representative of the creative modern (as distinct from the traditional or archaic) architecture of the coast. Frank Lloyd Wright's work is not included, however—this great virtuoso will himself be on the coast in the fall for his own exhibit.

The modern movement in architecture has attained a very high vitality in Southern California. Neutra and Schindler are actually the two most significant creators now here—though a very fine contribution has been made by Jock Peters in the Bullock interior. Wright, Neutra and Schindler are repeatedly spoken of in publications here and in Europe as the significant men of America.

The exhibit is valuable in having omitted almost entirely examples of meaningless pseudo-modernism, now creeping over the Hollywood streetscape parasitically. Modern architecture which is truly creative is based upon a principle, not a style, although a style has developed as a by-product or corollary.

\* \* \*

(The exhibit of Contemporary Creative Architecture which has been assembled by Pauline Schindler and under her management is being shown on the coast, will be at the Denny-Watrous Gallery from May first to fifteenth. On Saturday, May tenth R. M. Schindler, architect, will lecture on the exhibit and on the principles of modern architecture.)

# THE CARMELITE, MAY 1, 1930

# "MARCO MILLIONS" AT SANTA BARBARA

By ELLA WINTER

"Hold it! Hold everything!"

"George! George Dalton. Where's George Dalton?"

"The curtain—don't drop the curtain and cut off the end of the scene!"

Irving Pichel, in his green, rolled-up shirt sleeves running to and fro between the stage and the back seats of the theatre, dictating quick notes to "Ann," his secretary, judging at once lights, action, scenery, voices, music. Malcom Thurban, the very gifted designer of the imaginative settings, considering this, altering that, conferring with producer, electricians and scene-shifters; Margaret Carrington, "good angel" of the drama in Santa Barbara, herself a fine actress and trainer of many famous voices from John Barrymore in "Hamlet" down, correcting here, suggesting there—all contributing enthusiasm, work, support and more than anything else, the good humor and thrill and seriousness that comes to any body of people working harmoniously on a creative scheme.

This was the full-dress rehearsal of "Marco Millions," just given in Santa Barbara by the drama branch of the Community Arts Association. It was worth driving down from Carmel to see.

The play was an attainment.

A cast of seventy drilled, one hundred sixty costumes made, music and a ballet composed, and some weird and beautiful dancing—all this achieved by Irving Pichel and his co-workers in little over three weeks.

The settings, changed practically by lighting alone, were so beautiful and suggestive that their gifted designer is to be sent East to study with Robert Edmond Jones. For the first time, light shone from behind, making the settings translucent. Lights were arranged in the sections of the pagodas to give the effects of brilliant sun, the long shadows of twilight or the diffused light of indoors. A whole scholarship scheme is being considered to give the widest opportunities to those whose talent became apparent in this production.

What struck the visitor in this Santa Barbara dramatic group was the fun they were having. No trouble was not worth taking. The day before the first performance it was discovered that Chinese mourners dress in white, not black, and so the twenty black costumes were discarded and white ones designed and made, overnight. And the Chinese mourning scene, with Georgia Gra-



ham doing a mourning dance, became as effective as any in the play; the great Kublai Khan on his throne at the back and his slender "Little Flower," his beloved grandchild Kukachin, lifeless on her bier before him.

The theme of this comedy is different from most of O'Neill's plays. Marco, the Western materialist Babbitt, unaware of his lack of an "immortal soul," is shown in contrast with the suave, solid silent wisdom of the East; there is satirical presentation of different religions, each thinking itself the only one. But at the end comes tragedy, life and love lost, its wings beaten in vain against Marco and his millions, who quite contentedly marries a middle-aged, somewhat shrewish spinster: he never does become aware of the love of the fragile princess who has died for him and broken the great Kublai's heart. Marco, it must be said, seems overdrawn; a man who could write love poems in his youth could not be quite so obtuse, one feels. Even Soames Forsyte, the perfect type of the Man of Property, realized his unlovableness and one could pity him. One wastes no pity on Marco Polo.

The characters seemed very well cast and even non-Santa Barbarans who saw them will watch their future careers with interest. Dan and Lauralee Tuttle as Kubla and Kukachin, Carl Ruthranff as Marco, Margery Jerechy as the harlot, Dr. James Ware as the unmoving, mellow adviser to the Khan, and the father and uncle of Marco, Frank Mulhauser and Harrison Ryon, all gave almost professional performances. The modern music of Mildred Couper, played on two pianos pitched a quarter-tone apart, with Joe Wheelwright managing drum, bells, tambourine and what-not, gave very effectively the feel of Oriental music.

\* \* \*

But, one must repeat, the striking thing was the fun they all had. There was no sense of duty, of obligation. You play because you want to, and fine drama and a fine production result. It is an easy error for "art communities" to drop into—the attitude of aesthetic righteousness; but Pichel has none of it. He is an artist and he is a little boy playing seriously with, working on, a beloved toy. There is no quarelling, no bitterness, no petty fights and jealousies when he is around. Everyone respects him, likes him, wants to do their best for him and his own enthusiasm and plans know no bounds. He is brimming with ideas all the time. "Irving is an angel," said one middle-aged business man (it was no flapper speaking), "he never loses his temper. Last night a lot of those kids soaked the

varnish off the fruit to be used at the banquet scene, and all Pichel said to them was, 'I'm sure if you kids knew what work went into fixing that fruit, you wouldn't have done it.' I'd have soaked *them*," said the speaker, "especially if I'd been tired and worn out as Pichel was."

The avid seriousness and joy of it reminds one of children at work in a modern nursery school. The result of it all is four performances of "Marco" before capacity houses, and a repeat performance called for; and an exciting sense of high happenings in the drama at Santa Barbara.

#### THE DRAMA GUILD

Tuesday night was *Commedia* night at the meeting of the Monterey Peninsula Drama Guild; and after a short business meeting the enthusiastic audience wheeled the seats about, from fire to stage, to applaud the three clever *comedias* of the evening. Mr. Wheeler's "Fur Coat" was reproduced with a dif-

ferent cast, but equal success. "Caesar's Wife" and "A Matrimonial Bureau" were much appreciated. Constructive criticism is asked for and given after each performance; for the object of the Guild is not merely amusement but the stimulation of a discriminating sense for dramatic production.

The announcement by Mrs. Gorringer that a month's canvass had not produced the three hundred subscribers necessary for a season of plays at the Golden Bough met with a vigorous protest from Mr. Silva, who could not believe that Carmel, famed of old for its drama productions, would allow its theatre to be closed to the spoken drama. He promised to inaugurate a campaign that should have the desired result.

On next Tuesday evening, Mrs. Kennedy, known for her dramatic work in Berkeley, will stage a group-reading of Molnar's scintillating drama, "The Swan." A large and interesting audience is expected, since with every week the Guild increases its numbers and its enthusiasm.

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## A NEW APPROACH TO SOCIAL SERVICE

For many months past public opinion of Monterey county has been gradually feeling the need of more detailed and comprehensive social service than one over-worked probation officer could give. The probation officer himself felt that the burden of his own job was more than sufficient. The supervisors, always at the pulse of public opinion, felt that something ought to be done, but what? At last all this feeling has crystallized. Public opinion, otherwise various interested individuals, has gotten in touch with the state Department of Public Welfare and found machinery ready at hand to set in motion a county social service department. The same machinery is already working in sixteen California counties. If the supervisors find upon investigation that this plan is working satisfactorily in those counties where it is operative, they are willing to adopt the same plan for Monterey county.

The next step, which is also under way, is the choosing of an efficient, interested group from county districts to sit on the county welfare board. This board will act in an advisory capacity to the trained, professional social worker whom it will appoint.

Such a welfare board can and should be of service to every resident in the county; such an organization should interest and be encouraged by everyone in the county.

The Department of Social Welfare has drafted an ordinance for the guidance of county supervisors and to ensure uniformity in practice throughout the state.

As a matter of general interest the draft ordinance is published herewith:—

The Board of Supervisors of \_\_\_\_\_ County in the State of California do ordain as follows:

Section 1. A department of county work is hereby created to be known as the County Welfare Department; said department shall consist of seven members to be appointed by the Board of Supervisors, two of whom shall be members of the Board of Supervisors. The members of the department shall serve without salary. The term of office shall be for four years except as hereinafter specified, subject to the power of the Supervisors to remove for cause any member of the department.

Section 2. As soon as the members of the department are appointed, they

shall organize and divide their number by lot into three groups; the first group shall consist of two members, the second group of two members and the third group of one member. The term of office for the first group shall be two years, the term of office for the second group shall be three years, the term of office for the third group shall be four years. The two members from the Board of Supervisors shall be appointed annually.

Section 3. When a vacancy shall occur in the department, the Board of Supervisors shall confer with the members of the department in making appointment to fill the vacancy.

Section 4. Wherever in this ordinance the word "department" is used, it shall mean the County Welfare Department; the word "Board" shall mean the Board of Supervisors.

Section 5. The powers and duties of the Department shall be as follows:

(a) To appoint a secretary and such assistants as may be necessary to carry on the work of the Department. The secretary shall be the executive officer of the department in charge of the work and shall not be one of the members of the Department. The salaries of the secretary and assistants shall be fixed by the Department, subject to confirmation by the Board and shall be allowed by the Board, together with necessary expenses, in the usual manner of such claims.

(b) To investigate, determine and supervise the giving of relief to persons applying for county aid and to devise ways and means of restoring them to self-support where possible.

(c) To cooperate with the county hospital, county almshouse, and the county jail and to assist the heads of those departments in matters of social service and investigations.

(d) To investigate, determine and supervise the family homes where child-

ren may be boarded; the standards of investigation, record and care to be in accord with those required by the State Department of Social Welfare with which State Department cooperation shall be maintained for the purpose of carrying out the provisions of this section the Department shall be authorized to receive children on commitment from the Juvenile Court under section eight of the Juvenile Court law.

(e) To cooperate with the Juvenile Court, the Probation Officer and Probation Committee.

(f) To maintain through its paid secretary a modern system of records on the county relief cases according to forms and methods prescribed by the State Department of Social Welfare as provided in Statutes of California, 1917, p. 444. These records may be used as a confidential exchange by charitable and welfare organizations of the county to prevent overlapping of work.

(g) To act as coordinating agency for all relief and other welfare agencies and societies of the county which care to avail themselves of the services of the Department.

(h) To cooperate with the State, County and City Health authorities in advancing and maintaining standards of housing, sanitation and other preventive health measures.

(i) To assist with the State welfare work when possible and to utilize the information and services furnished by the State Department of Social Welfare, the State Department of Health, the State Department of Education, the State Bureau of Housing and such other State agencies as may be called into the county work.

Section 6. Application for relief made to the Board or to any member thereof shall be referred promptly to the Department for investigation and recommendation.

Section 7. The Department shall file with the Board monthly a report of work done and shall render for the Board's approval a statement of relief claims against the county with the list of additions, deductions and changes; the Department shall also file monthly with the Board a statement of expenses incurred in the usual manner of such claims.

Section 8. The Department shall make all needful rules and regulations for the transaction of its business.

Section 9. All ordinances and parts of ordinances in conflict herewith are hereby repealed.

At the request of The Carmelite, the Sacramento bureau of the United Press is undertaking a survey of the welfare departments in the sixteen counties which have adopted the plan now under consideration for Monterey County. The results of the survey will be published in an early issue of The Carmelite.



## JUNGLEERING BY THE SEA

By WILLARD ("SPUD") JOHNSON

Mr. Lynn Riggs, young Oklahoma playwright now working in Hollywood, but a Carmel visitor over the Easter weekend, revealed to friends here the startling fact that Mr. and Mrs. Martin Johnson of "Simba" and "Tiger" fame, have for the past three months been living and working in Carmel, incognito, making one of the most amazing animal pictures of the decade.

Lurking in the brush of the great Carmel jungle for weeks on end, sometimes having to appear in careful Iowa tourist disguises in order to dispel the suspicions of their crafty prey, these intrepid adventurers have at last returned to civilization (L.A.) with six million feet of astonishing historical data and fifty-five thousand feet of sound production, which does not include the one million six hundred forty-three thousand feet of film which had to be discarded because of the conversational repetitions against which they had constantly to be on guard.

Brave little Osa, a motion picture camera in one hand, a microphone in the other, and an elephant gun strapped to her sturdy little body, is credited with most of the startling *coups*. She came to study and record the behavior and antics of these strange and little known creatures—and she did it.

As is her wont when studying wild animals in remote places, little Osa built a "blind" near the watering place of the district—which in this case was, of course, Carmel beach. But she found to her surprise that only the common varieties of animals frequented this spot and that the lions she coveted were much too wary to appear in such open country. But she obtained one remarkable close-up of a "Saturday Evening Post" contributor who came timidly to the beach one day accompanied by his mate, but scurried away as soon as he got her scent. And she obtained several reels of a species of mermaid-man, living half in water and half in liquor, which showed unmistakable signs of having been, in one phase of its life-cycle, a football player and which she has classified as jimmi-imini-hopperibus.

She also got one view of a rare specimen of that strange species first discovered and named by that famed ornithologist Mary Austin—we refer to the genus Amerind. This specimen seemed to live on a kind of shell fish found in one of

the coves near the golf links and was surprised and photographed magnificently at bay, with a sackful of his favorite shell-fish dangling from a powerful paw. Little Osa ran just in time to save her camera from a huge abalone which the monster hurled at her.

\* \* \*

As she gradually learned the shy habits of the other animals, Little Osa became more successful. She found another more popular watering place, for instance, which was known as Staniford Fountain and another cave where she was able to surprise almost any variety of creature if she waited long enough. This place had the cryptic inscription U. S. P. O. carved over the entrance and here she caught many strange creatures who scurried out of this strange cache on secret and apparently surreptitious, errands which she was never able to understand. It seemed to have nothing to do either with their stalking of food or with the mating instinct.

But Mr. and Mrs. Martin Johnson had their greatest success in finding and photographing the animals in their lairs. Two beautiful female specimens of the dennyhyphenwatrous, which are akin to the North American pack-rat, were caught in their little nest where they had assembled a remarkable collection of the belongings and handiwork of other animals. A curious little animal of the genus edwardius westonia was caught in curious postures all of which seemed to involve the use of a small black box.

An extremely domesticated animal which scientists have named after one

of our martyred presidents, but which is generally known in children's animal books as a steff, was caught again and again pacing up and down in front of its lair dragging a weapon which seemed to resemble a rake, and muttering to himself. Its elusive mate was caught chattering on a rock beside a pool and their offspring occupied the attention of both of them constantly. A fetish, carved to represent the young offspring, was erected near the pool itself.

An orrickjohn was found after weeks of search in the bottom of a dark, dank canyon; and a rare Irish bird called a shawnoshea was found in a kind of cage-like nest on the top of a cliff overlooking the sea. And near its nest was perhaps the strangest creature in the entire jungle: a little witch-like animal also of Irish origin, whose principal occupation consisted of communing with a species of invisible creature or fairy. The camera was useless here as it recorded only the startling fact that this remarkable creature was in direct verbal communication with a kind of animal that was invisible not only to the naked eye but to the naked lens of the camera as well. Little Osa was so excited while recording this bit, that she upset the camera, dropped her elephant gun which exploded and frightened the ellayoung away into the hills so that it could not be found again.

\* \* \*

Little Osa spent weeks trying to ascertain the meaning of the strange antics of a fast-moving, sandy-colored animal known commonly as a Teddybear Kus-

## STUDIO PARTY

By SOPHIE FEIDER

*Pebblestone cascade of gossip petering out . . .*

*Lull . . . then faint dribbling talk about art . . .*

*Trickling over sides of tall iced-tea glasses.*

*From my eyes, half-furtively passes*

*Over the brim of the quivering amber elipse*

*A mute cry for rescue.*

*Keen glances like whips piercing miasmas of dullness,*

*Testing at length the glitter of steel in other eyes*

*For strength to pry open lacquered proprieties.*

*Eagerness to stir ennui heavy-lidded stare*

*To wide-eyed mellow laughter! To dare Bring to light dancing bits of perversity*

*Aching for erectness untamed by pity.*

*I, who correctly wear an embossed smile,  
And frills of starched epigrams,  
Feel all the while in tingling imagery,  
The pleasant swish of rapid disarray  
Strange sweetness of the body's wish  
For sun and air and tingle of the dance!*

*Talk more! Pour on veneer on inhibitions old,*

*The scars begin to bleed. Age worn repressions bold*

*In tethered nicety the gypsy glow of life.*

*If souls unleashed once break the bitter strife,*

*Forget the use of reins, and, as Apollo's son*

*Aspire to drive the golden chariot into the Dawn afire,*

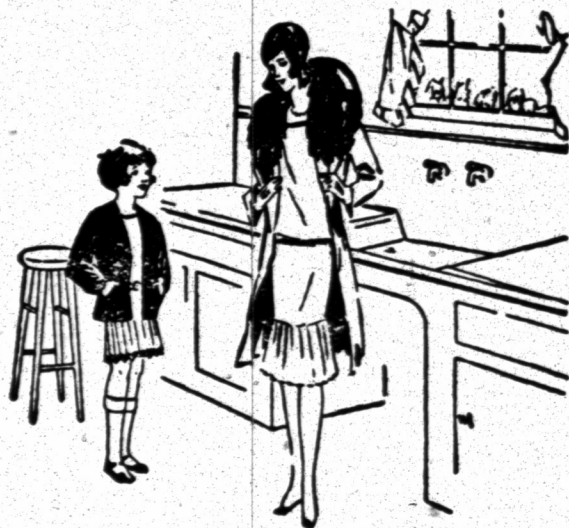
*They leave the universe aghast with woe!*

*No God has said the word—I go Back to the mannequin's party.*



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tard, apparently an intrepid hunter who enslaves its game and whose favorite pastime was pulling curtains.

But the climax of this remarkable film is, of course, the extraordinary record of Osa's attempts to photograph the rare creature which she found living in a stone lair on Carmel Point. Here she found, living in apparent harmony, a falcon, a dozen bantams, a magnificent creature half robin, half lion, half bear, half man, and a half something else; his mate, a unacorn who was another of the strange Irish animals so prevalent in the district and very fierce and their young, who were remarkable in that they spoke a language all their own which has never been recorded before and was apparently unintelligible to anyone but the two young animals themselves.

Osa found it necessary to be preternaturally cautious in her work here and most of the pictures she obtained were snapshots caught between crevices of great boulders, or the veriest glimpses between the swaying branches of the forest which surrounded this creature's lair.

The picture ends, as a matter of fact, with the incident which occurred here when little Osa, brave to the last, was too eager in her desire to complete her record and fell off the rock she had climbed to photograph the frightening monster. She had "treed" him in a high stone nest he had built for himself, and thinking she had him at last, Osa was clambering up towards him for a close-up. Suddenly this extraordinary creature gave a great lion-like roar, the only noise her microphone had recorded of his speech, and made as though to leap straight at her and rend her limb from limb. This so frightened brave little Osa that she fell with a crash and in the next instant the monster's mate, the unacorn, was on her and had dragged her and all her paraphernalia down to the sea and thrown her in!

It was the quick work of the U. S. Marines (who had been dispatched by President Hoover on the chance that these intrepid explorer-photographers might need assistance) which saved this great document from being utterly lost in the Pacific—and, incidentally, which saved Osa from drowning, for she doesn't know how to swim.

This is a very brief summary of the picture, which everyone says is better than "Engagi" or "Mawa" or "Simba" or "Chang," containing more hair-raising incidents, more monsters and strange beasties than have ever before been assembled on the silver screen. Efforts are being made to book it for the Golden Bough early in June.



## Picking Up a Few "Strands"

By FRANK SHERIDAN

(Continued from last week)

"Denver, a Mile High" is their slogan—and there I was, stranded a mile high. But Spring was here, the birds were singing sweetly, and I was young. I had company also—there were other actors in Denver, quite a few; and, like myself broke, or nearly so.

We would gather at a certain place on Laramie street at eleven o'clock every night, where they sold nice beer—"Thirty Ounces for Five Cents" the sign read, and Joe, the dispenser, always set up a couple of rounds before closing. We were a happy bunch: always had breakfast money—coffee and doughnuts for five cents, or coffee and wheatcakes for ten cents—and hustled during the day for dinner money—fifteen cents would buy a pretty good dinner. And if we didn't have a nickel for our "night-cap," some of the bunch would loosen up for the unlucky one.

Once I got hold of ten dollars at one time. I took two of it, gave the eight to my landlady to pay part of the back rent, and went to a bank on Laramie street, played twenty-five cent chips on case cards and left about forty dollars to the good after an all-night session. Did my five worthies and myself dine the next night—I ask you? Yes, you are right, we did, and we wined, too.

Across from the "Post" office was Tortoni's, the best cuisine in town. There the "Affable Associates" gathered and gave an exhibition of gustatorial gastronomics that stands as a record for all time. Bob Bell, Eddie O'Connor, Jules Wallace, Charlie Popp, Billy Hall and myself—how that gang could eat when they had a chance.

That dinner cost eighteen dollars, two dollars tip, two dollars to each of my chums, my room rent cleared up to date, and two dollars to myself, leaving everybody rich and happy.

My luck was changing. The next day came an opportunity to get shot up for ten dollars a day and meals.

Old Man Crawford of Topeka ran a circuit of theatres which included the Curtis Street Theatre in Denver. It seems that Crawford insisted on retaining the theatre in his circuit without paying any rent, much to the annoyance of the owners of the building; in fact, they became quite irritated over Crawford's stubbornness.

Out in San Francisco was a man named

Walters, who ran a big money-making theatre, playing vaudeville. He also had a mate to it in Los Angeles. Also in Walter's possession was a clever manager named Martin Beck, who had an idea that an Orpheum Circuit could be established to tie up with the California Orpheums.

With that in mind, Beck secured the lease of the Curtis Street Theatre for Walters, and engaged a Denver man named Harry Sams to throw Crawford out. Harry was the man for the job—a handy man with gun or fists, and feared nothing. It wouldn't be a mere job of ejection, the real thing would be in holding the theatre when Crawford started to get it back.

Sams got four of us together—three stage-hands and myself, explained the situation, stated the reward—with a guarantee of one hundred fifty each—swore us in as deputy sheriffs, loaded each with a badge, a rifle and a forty-five, ordered a big husky named Murphy, and myself, to do the actual ejecting, and away we went.

Nothing was playing at the theatre and every door was locked. Sams had a key that fitted one of the doors and we marched in. Upstairs, Murphy and I went to get Crawford. We found him in a room with the door locked. We told him to open; he threatened to shoot. We felt he wouldn't; we broke the door in, and there he was, sitting in a chair, grinning. He refused to walk out, nice and quiet; wouldn't even leave his chair, so we grabbed the chair with him in it, lifted it high on our shoulders and started down the grand staircase with Crawford yelling to be put down as he was wobbling all over the lot in his throne chair, and we took darn good care to wobble him good for fear he might sock us with a lead pipe or something.

Down we take Mr. Crawford, and plank him, chair and all on the sidewalk of Curtis street next door to the office of the old Denver "Post," where Joe Cassell was waiting for the story I had tipped him off on. Joe later was city editor of the San Francisco "Call," and many a laugh we had out of it in later years. Al McDonald of the "Rocky Mountain News" came tearing over after we went back into the theatre and nearly got shot by Murphy (a tough guy was this same Murphy) when he tried to force in by the stage door. I saved the situation. Years after, Al and I had more laughs, when he was managing editor of the old New York "Daily News," and I was covering the races and theatres for it. That was before that high-class wrecker, Frank Munsey, put the paper in the scrap heap.

While I was busy writing about the ejection

which was going on, Sams and the other two were piling up a barricade at all doors. I wondered why, but found out soon.

Crawford knew what was coming, and had started negotiations with no less a personage than Bat Masterson to throw us out as soon as we threw Crawford out. We were assailed by jumpy nerves. Every sound, every rat scurrying, every creak of the building was investigated. No action the first day—same on the second and third; then we eased up a bit. For two weeks we held the place, then came the renovators to put the theatre in condition for the Orpheum opening, and our jobs were ended.

Later I learned from Bat himself why he didn't pay us a visit. Crawford practically agreed to Bat's terms for getting us, but an hour after Murphy and I gave him the ride he went to Bat with five hundred dollars instead of the thousand agreed upon and tried to bargain again. Bat, disgusted, told him to "get to blazes out of here" and wouldn't talk any more.

The two assistants Bat had selected were thoroughly competent men—in fact, *artistes* with a six-shooter. George Murphy (not my buddy) was one, I believe, and if you men of the Old West remember, he was some George. Gee! I'm glad Crawford was a stingy old guy.

\* \* \*

Headquarters also furnished three meals a day. We'd go out to a restaurant one at a time for them, furnished with tickets that would be punched with the amount of the check. We were told by Harry, "Eat all you want; Walters has plenty of money." The Hungry Five were still scouting for dinners, so there was nothing left to do but feed them on my ticket. I used up my five dollar ticket at breakfast the second day. Requisition for another pass to the mess hall. Whereupon Harry asked what I was eating that cost so much.

"Just good solid meals," said I.

He gave me a queer look, and found out later in the day where the leak was; but, like a good old scout, never batted an eye, and handed me out the meal tickets upon request until the end of the engagement. He later told about it, and it became the season's best laugh in our set. The theatre opened a month later with one of the best vaudeville bills I ever saw, before or after. I ran up from Cripple Creek for the opening. And thus endeth the story of the beginning of the Orpheum Circuit, that Martin Beck afterwards extended as far East as Chicago and which later on became the famous Keith-Orpheum chain of theatres.

(To be continued.)



# CARMEL ART GALLERY

Since the Art Association discontinued their exhibitions last year there has been no fixed place where the work of Carmel artistse could be seen. The gallery which has just been re-opened in the Seven Arts building meets this need.

It will be open to the public daily (Sundays excepted) from ten to five.

A well-balanced collection has been brought together for the opening exhibition. William Silva's "Garden of Dreams" and Catherine Seideneck's jewel-like "Venetian Waters" are outstanding. William Watts has a crisp Algerian water-color and there is a brilliant study of callas by John O'Shea. Homer Emens is represented by two pictures, and De Neale Morgan has a large canvas of the golf links.

The landscape collection is broken by a nude by William Johnstone, which was exhibited at Paris, and there are two examples of Charlton Fortune's vivid work.

There are some smaller characteristic

Carmel landscapes by J. M. Culbertson, Elizabeth Strong, C. E. Morgan, Alice Comins and Ida Maynard Curtis. A colorful group of flower studies by Wycliffe Covington are rightly given a place apart.

The smaller room is to be devoted to etchings, prints and wood-blocks, and it is planned to change these showings as frequently as possible. The gallery will also be available to artists wishing to give one-man shows.

## LIBRARY NEWS NOTES

(CONTRIBUTED)

Hurry up with your gifts to the Seamen. The drive was supposed to close on Tuesday, but we have only six boxes and we want to send more than that Saturday morning.

The next time you come to the Library look at the corner on the right of the fireplace. A wonderful new gift will greet your eyes. Mr. John Catlin came walking in late one afternoon of this

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week looking like Neptune or Pluto, himself, with a stunning new Trident. He had worked at his anvil since early morn, not stopping even to eat until it was ready cool. In fact it was still warm when he brought it in. He tested its sturdy strength on some of the huge logs donated by the Del Monte Properties, and it didn't even groan. So come on summer fogs, we aren't afraid of you.

\* \* \*

We have the following new fiction titles.

Buchan... Salute Adventurers.

Crosby... Dear Sooky. (Did you read Skippy?)

Curwood... Green Timber.

Erskin... Uncle Sam.

Hergesheimer... The Party Dress.

Irwin, Wallace... The Days of Her Life.

Lewisohn... Stephen Escott.

McFee... North of Suez.

MacGrath... The Green Complex.

Mackenzie... The Trader's Wife. (Laid in Africa.)

Preedy... The Prince's Darling. (Did you read General Crack?)

Stockley... Tagati. (Another African story.)

Saki (H. H. Munro)... The Unbearable Bassington. (Not a new book but well worth knowing.)

Mercein... Spanish Holiday. (Delightful short stories.)

Widdemer... Loyal Lover.

Williams, Jesse Lynch... She Knew She Was Right.

Wright (S. S. Van Dine)... The Man of Promise. (Not a mystery and originally published in 1916.)

\* \* \*

Be sure and read these mysteries:

Edington... The House of the Vanishing Goblets.

Hammett... The Maltese Falcon.

Lincoln, Natalie... Marked "Cancelled."

Magill... Death in the Box.

\* \* \*

New non-fiction titles include:

Jones... The Christ of Every Road

King (Mrs. Francis)... From a New Garden.

Laughlin... So You're Going to Germany and Austria?

Maurois... Byron

Millikan... Science and the New Civilization.

Pupin... Romance of the Machine

Untermeyer... Blue Rhine, Black Forest

A Political Handbook of the World: Parliaments, Parties and Press. This is published by the Council on Foreign Relations, and is most useful for reference when desiring data on the personnel of the political parties of the various nations, those holding office, and the political bias of the principal newspapers of each country.

A true story of the Old West by one who has been cowboy, rustler, rodeo rider, sheriff and movie stunt man.



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## Books

THE LAST RUSTLER: *The Autobiography of Lee Sage.* By GLENN JAMES NELSON. Little Brown and Company, Boston; Seven Arts, Carmel.

"I was born in a dismal log shack, in the late eighties, the only native son of the Robber's Roost that laid in the southeast corner of Utah. It was a day's ride from the Colorado river. There, near the edge of a sun-scorched desert, where rim rocks twisted and wound in the sands, was a hiding place far away from the law. . . .

"A red ledge lifted to the sky for hundreds of feet. At the foot of it a hidden spring of cool water boiled up through a bunch of black willows and moved slowly for a few paces before it sunk again to the sand. It was the only water for forty miles in any direction."

In such a setting begins this adventurous and original story of frontier life, written by Glenn James Nelson, (now of Carmel), who has been, by his own testimony, a rampaging outlaw, bronco buster and enforcer of the law, Hollywood stunt man and all-around adventurer. Nelson has written a rousing tale. "The Last Rustler" has about it bravado, humor and genuine primitive values which could only have come from

years of contact with men and scenes that are fast disappearing. A rousing document of the Old West, it carries a refreshing and vigorous outlook on life, told in rugged and picturesque language—in a dialect which does not need niceties to paint clearly men and events. Witness this description of his father:

"The earliest thing I remember was my old man and how much I admired him. The horse he couldn't ride never looked between two sandhills. He could handle a rope like double-gear lightning. He had as gentle a hand as ever touched a bridle rein. He could swing two guns, barking, quicker than Salt Peter could slam the gate on a hobo of sin. When it comes to tracks, he could follow a wood tick on solid sandrock in the dark of the moon. If there was a bad man in that country, the old man had him eating out of his hand in no time. Dad wasn't much for size, but he could stir up more dust in five minutes than Noah's flood could settle in forty years."

Harvey Fergusson, in the foreword to the book, says: "I first met Lee Sage in Salt Lake City in the summer of 1927. At that time he was trying to adjust himself to a settled life by acting as manager of a riding school. . . . It had never occurred to him that he might become a writer. He and I had many long talks and I was deeply impressed with his ability as a raconteur. I suggested that he dictate the story of his adventures, little expecting that he

would do so. About six months later I was surprised to receive from him a bulky manuscript, which with a little pruning and correcting, but without any re-writing became 'The Last Rustler.'

"That it is his own true story, told in his own words, I would not doubt even if I had never known the man. No one could write of such strange events and places with such intimate knowledge unless he had known them. But far more important than its literal truthfulness, it seems to me, is the obvious authenticity of the book as a bit of American folk literature."

\* \* \*

"The Last Rustler" will be available at booksellers on Saturday, May third. In the meantime Glenn James Nelson is bereaved by the loss of the nineteen-gallon black sombrero which has won him the name of "Carmel's Cowboy." He feels that without it he would have difficulty holding down his official position, breaking broncs at the Walker ranch near the old Mission, or even riding straight, so he makes the following offer for its return:

"If found on the streets, in the post office or in Monterey Bay, return to me and receive a copy of 'The Last Rustler.' If found in front of the bank, on ranch property other than my own, or in any other questionable circumstances, do not return, and the reward will be the same."



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Low Summer Fares to Pacific Coast points in effect May 1.

# Southern Pacific

E. B. WALLING  
Monterey Agent

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BOSTON . . . . .	137.76
CHICAGO . . . . .	90.30
CLEVELAND . . . . .	112.86
DETROIT . . . . .	109.92
KANSAS CITY . . . . .	73.60
MEMPHIS . . . . .	89.40
MINNEAPOLIS . . . . .	91.90
NEW ORLEANS . . . . .	89.40
NEW YORK CITY . . . . .	131.70
WASHINGTON, D.C. . . . .	143.86

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other railroad. You have 14 Great Trains to choose from. Extra-fare leaders, of course, but others with comfortable chair car or tourist sleeper accommodations that save you money.

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THE CARMELITE, MAY 1, 1930

### THE GARDEN CONTEST

All the gardens of Carmel and the immediate vicinity are eligible for the Carmel Garden Contest.

Gardens will be judged the third week in May on the following points:—fifteen percent for General Upkeep; twenty-five per cent., General Arrangement and Composition; twenty per cent on the Condition of Shrubs and Trees; twenty per cent. on Perennials and Annuals, considering both the perfection and the amount of bloom; twenty per cent for maintenance of the work if done by the Owner, five per cent. if a regular gardener is employed.

There will be three expert judges whose names will be announced later.

First and second prizes of choice shrubs, rose bushes, rock plants, potted plants, etc. will be given for each class. In addition there will be a Sweep-stakes Prize given for the Best Use of Space in the Garden.

This prize will be the silver cup which was donated at the end of last year's Flower Show for use this spring. It will be held for one year by the winner whose name will be engraved on the cup at the expense of the donor. Each year thereafter it will be used as a trophy in either a Flower Show or a Garden Contest.

Registration of gardens closes May fifteen. Register now with Miss Agnes Ford, Garden Contest Chairman, Box 786, Telephone 844J. Please give full name and street address.

If you are puzzled about the class to which your garden belongs, a telephone call to 844J will bring a member of the Committee to visit your garden and help you decide.

### PUBLIC NOTICE

NOTICE is hereby given that the Council of the City of Carmel-by-the-Sea will on the 7th day of May, 1930, at 7:30 P. M., in the Council Chamber at the City Hall of said city, hold a public hearing upon the application of Miss Claribel Haydock for the issuance of a permit to construct and maintain a sales, storage and service garage upon Lots, 17, 19, 21, 22, 23, 24, 25 and 26, in Block 58 as per map entitled Map of Carmel-by-the-Sea now on file in the office of the County Recorder of Monterey County.

All protest s and objections to the foregoing will be heard at said time and place.

Dated April 26, 1930.

SAIDEE VAN BROWER,  
City Clerk of the City of  
(SEAL) Carmel-by-the-Sea



# THE CARMELITE JUNIOR

THE CARMELITE JUNIOR, MAY 1  
NUMBER 9

THE CARMELITE JUNIOR IS THE UNOFFICIAL NEWSPAPER OF CARMEL

JO SCHOENINGER

Editor

NORMAN BAYLEY Associate Editor

## EDITORIAL

Even though we have a big "Cleanup Day" at Sunset School, every year there is as yet a lot of papers and gum wrappers, etc. cluttering up the school grounds. After eating in the school cafeteria, some of the pupils are not very careful what they do with their napkins, Hershey bar wrappers, and other papers. Here is our advice:- We think that if the children themselves would see how it looks to the outsider they would be more careful. For we do not think they realize, when cleaning up, how important it is to have the grounds immaculate. So at Sunset why not have every child think; (just as he or she is throwing down some paper) "I shouldn't do this, because we ought to consider it a clean-up day every day." And we seriously think that most of them do, and all of them will in the future.

The Editors.

The code for this week is:  
D. H.—David Hagemeyer  
G. D.—Gordon Darling.  
D. C. L.—Danny Lockwood.  
J. S.—Jo Schoeninger  
N. B.—Norman Bayley

## BOY SCOUTS

We met at the Community Church, but found that most of the boys had gone to Sunset School, to help move the chairs and things for the P.—T. A. So we joined the others so that is all the meeting we had.

N. B.

## NESTING SEASON

Birds are beginning to nest in the Trees and bushes around Carmel. The meadow Larks stay in the grass sitting on her nest of thistle. The bluejay is at his job of stealing eggs even though he has his own. The worm and insect population is rapidly decreasing.

G. D.

## MAY FESTIVAL

Tomorrow is the big day for Sunset School. It is a day of singing, dancing, a glance of Merrie England, and many other well done things. It is typical of the sixteenth century when it took place. The Festival promises to be a very colorful and lively affair.

J. S.

(Editors note—We advise the readers of the "Miracles of Sunset School" to develop a sense of humor before beginning, especially the children concerned.)

## MIRACLES OF SUNSET SCHOOL

Believe it or not, Billy Veach put up the Bank Sign.

Believe it or not, the editor got his copy in on time.

Believe it or not, Sam Coblenze made a goal in soccer.

Believe it or not, Eleanor Watson sawed a board straight.

Believe it or not, Maxine Harbolt hit a nail twice in the same place.

D. C. L.

## BASEBALL

On Friday, April 25, the Sunset and Monterey Grammar Schools had a game of baseball at Carmel. There was wonderful playing on both sides, and our boys did their best to win. However, the Monterey Team defeated us by the score of four to two. There was also a Junior League baseball game between Monterey and Carmel. We won with a score of five to three. However, the first game was the one that counted, (too bad for us) and if the Monterey team wins over New Monterey, it will get the championship for the year.

D. H.

## FACTS OF INTEREST

(With apologies to Ripley)

If all the ancestors that people say came over in the May-flower, did, the May-flower would have to be a huge ocean-liner and would have to make several trips.



## THE PINE

Oh, beautiful Pine,  
So big and tall.  
The wild winds through  
Your needles call,  
You look so beautiful in Carmel,  
No poem or song can possibly tell.  
You look so beautiful,  
By the garden wall,  
Your needles are fragrant and green  
As they fall.

N. B.

## ECLIPSE

On Monday, April 28, the pupils of the Sunset School witnessed a strange sight. The rim of the sun was slowly being closed out at about 10.20 A.M. All the children were out looking at it through smoked glass, negatives, sun-visers, and anything they could lay hands on. The children by the dozens, came flocking out with the teachers who were as interested as the children. After a while it looked just like a moon in its last quarter. The eclipse ending by having all the children smudged up with the soot off the smoked glass.

J. S.

## PUPPETS IN TOWN

At the Denny-Watrous Gallery, last Saturday, Ralf Chesse presented his puppets, which he carves himself. There were two shows, "The Pie and the Tart" and the "Moors Legacy." The latter was about a starving family who came across a treasure which was buried. He hurried home with it but ran afoul the villainous constable who had him arrested, and tried to get the treasure himself. But he was locked in the cave where the treasure was buried and perished. The "Pie and the Tart" was a French Comedy and was about two clever beggars who, by out-witting the owner of a pastry shop, secured a huge, luscious apple pie. The second beggar by the same trickery, got a large tart, so they had a fine meal, much to the dismay of the shop keeper.

J. S.



# MAY-TIME AT HOLMAN'S



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Every one of Holman's Forty-six Departments Reflects the Spirit of May-Time.

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Women's and Children's Wear—Colorful Spring and Summer Patterns. . . . Gay Wash Frocks.

Children's Jersey Suits in Red, Green, Tan and Brown.

§ §

Smart attire for Sport, Street or Evening Wear.

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Colorful Crockery and Enamel-Ware for Kitchen brightness. Durable Ivorine Ware in Cream and Green. Genuine

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Most complete Assortment of Glassware on the Peninsula—from all parts of the World—Germany, France Japan China, Austr. . . .

§ §

Tiffin Glassware, Beautifully Etched in Amethyst, Amber, Crystal and Rose.

§ §

Germain Seeds—A Full Line of Garden Tools—Vigoro and Holland Peat.

## HOLMAN'S

Holman's at Pacific Grove—"the store where thousands shop and save Forty-six Departments—City Prices. Daily Delivery to Carmel.